CHOP SUEY
AN ENORMOUS SUCCESS
B M or G. Solo
or
B.M.&G Band

PICKINGS

TWO GUITARS
Solo & 2nd 1 6
A BIG HIT
like the
TWO GUITARS
"REVELATION"
and
"HARTFORD"

ISSUED FOR BANJO, MANDOLIN AND GUITAR ENTHUSIASTS

No. 18. FEBRUARY, MARCH. 1937.

GUITAR PARTS IN DANCE ORCHESTRATIONS.

Now that the plectrum-played guitar has proved itself to be of real rhythmic value in the modern dance band, is it not time that the song publishers included a properly arranged guitar part in all their dance orchestrations? At the present time, the guitarist has to depend, not on a system of notation to be played as written, but on a method of indicating changes of harmony by means of symbols, which are not always either complete or correct.

The modern guitarist who is expected to provide a rhythmic accompaniment on a guitar must know something more than the mere names of chords, which is all that is indicated by the symbols. He must be able to arrange the notes of his chords at the best position on the fingerboard so that modulating or other important notes are placed where they will be most effective; his rhythmic strokes must be in accord with the other rhythmic instruments, and there should be a definite understanding where a few bars of guitar solo or a rhythmic break might be used with advantage. The most difficult thing about dance playing for a fretted-instrument player has always been reading the part or knowing what he is expected to play. The dance banjoists of over twenty years ago had to provide melody, harmony and rhythm, and read at sight from song piano parts; later they played from tenor-banjo parts; tenor banjoists had to read from banjo parts; and when tenor banjo parts came to be printed, some were in natural pitch, some in octave transposed pitch and others in impossible-to-play close harmony.

The present-day arranger seems to know as little about the modern guitar as former band arrangers have known about the banjo or tenor banjo. The remedy is in the hands of the guitarists who, we suggest, should write to the publishers and ask for properly arranged dance parts in all future orchestrations.

* * *

GooD AtE and BeeF.

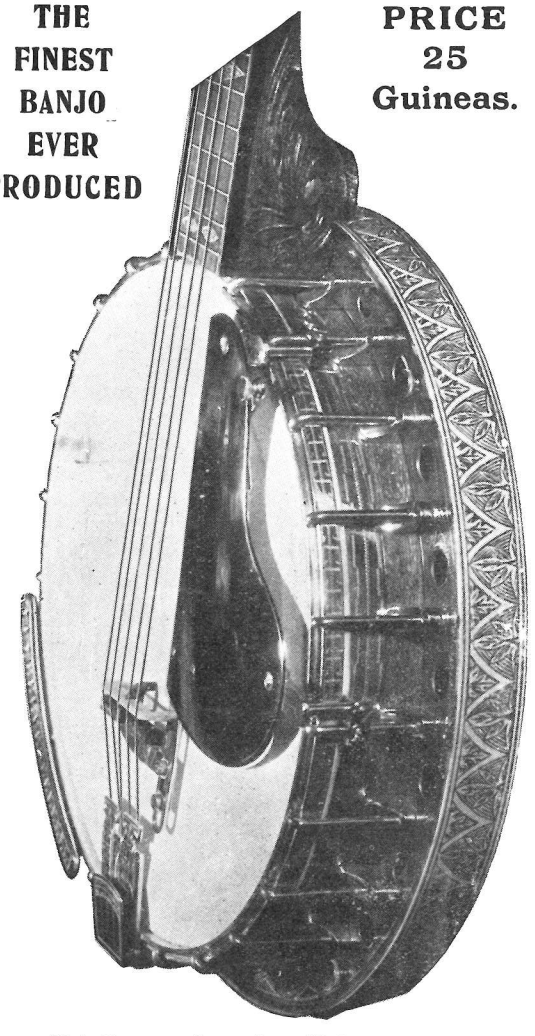
By John E. Bishop (Dagenham).

Many players have some difficulty in remembering the number of sharps or flats that are contained in the various key signatures. The key of "C," as

E.G. "GRAND" BANJO

THE FINEST BANJO EVER PRODUCED

PRICE 25 Guineas.



Beautiful Tone. Amazing Volume. Inlaid Resonator. Engraved Fittings. Hand Carved, fitted with the E.G. Fingerplate Mute which enables a player to produce pleasing muted tone by the simple pressure of a small lever

EMILE GRIMSHAW & SON, 54/55 Piccadilly, London, W.1.

everybody knows, contains neither sharps nor flats. Here is a simple method by which all the others may be easily remembered. Think of the first and last letters of the three words GooD AlE and BeeF. The key of "G" major contains one sharp; the key of "D" major two sharps, and so on to the key of "F" sharp major with six sharps. If we take these six letters in the reverse order, we find that the key of "F" major has one flat, the key of "B" flat major two flats, and so on to "G" flat major with six flats.

In the unlikely event of a fretted-instrument player coming across a key signature containing seven sharps or seven flats, it is easy to remember that the former is "C" sharp and the latter "C" flat.

A minor key contains three sharps less or three flats more than a major key with the same letter name. For example, "A" major has three sharps, "A" minor has none; "F" major has one flat, "F" minor has four flats.

With the keys of "G" major (one sharp) and "D" major (two sharps) where it is impossible to remove three sharps or add three flats, one still thinks of the figure three—take away the one sharp and add two flats ("G" minor) or take away the two sharps and add one flat ("D" minor).

* * *

NEW EASY SOLOS
For Plectrum Guitar and Hawaiian Guitar.

All teachers of the guitar are well aware of the shortage of really effective solos for the plectrum guitar and Hawaiian guitar that can be readily played by the inexperienced student. A lot of skill is required to compose a worth-while tuneful solo that can be readily played by a beginner, and an American guitarist, Mr. T. M. Gallagher, is therefore, to be congratulated on the series of remarkably brilliant marches, beautiful waltzes and unique novelty solos that he has composed, any one of which can be played almost at sight.

Very few beginners are content to play only scales and uninteresting exercises, and there is nothing that stimulates a student's interest so much as a solo or two that he can play without effort.

Teachers and others may be glad to know that all the Gallagher solos may now be obtained from Emile Grimshaw & Son. These are the titles: —

PLECTRUM GUITAR.

"Island Echoes March."
"Marvel March."
"Among The Roses." (*Waltz.*)
"One, Two, Three, Four."
"Prairie Medley."
"Paradise Bay." (*Waltz.*)
"Lucky Break." (*By Wm. Morris.*)

HAWAIIAN GUITAR.

"South Sea Islands." (*Waltz.*)
"Hawaiian Melody.'
"Old Remembrance." (*Waltz.*)
"Dance of the Fireflies."
"Isles of Beauty."
"The Gay Gondoliers." (*March.*)
"Peerless Hawaiian March."
"Pacific Paradise."
"Castillion Serenade."
"Hawaiian Sunshine." (*Waltz.*)

All the above solos are 1/- each.

* * *

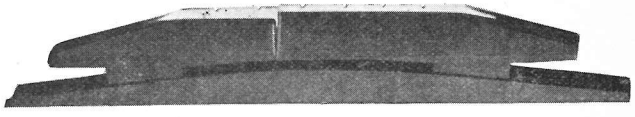
TABOR DIVEKEY.

Tabor Divekey is an American who came to Europe in 1924 to join the Eric Borchardt Orchestra in Berlin. At that time, Eric Borchardt was the Paul Whiteman of Germany. Tabor Divekey afterwards fulfilled engagements, each of at least three months' duration in Poland, Budapest, Bucharest, Vienna and Paris, and later had his own dance band in Leipzig for over a year. He has also toured the Scandinavian countries, played in Holland, Belgium, Spain and Italy, and is at present with the Bob Engel Orchestra in Geneva.

THE GREATEST INVENTION

FOR GUITARISTS

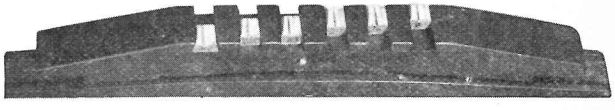
SINCE THE INTRODUCTION OF A RESONATOR BACK



The "REVELATION" adjustable Bridge.

No Screws. No metal parts.
Raised or lowered by varying the position of the two wedges.

PRICE 10/6 net.



The "REVELATION" de Luxe adjustable Bridge.

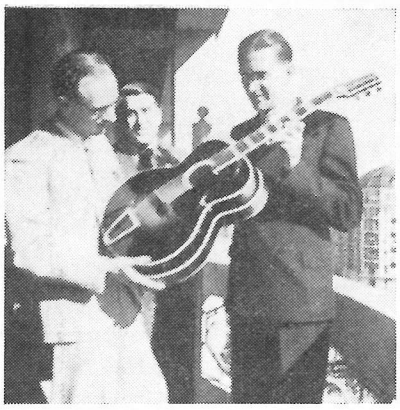
With additional adjustable slots for each separate string
Makes every note in the higher positions perfectly true.

PRICE 17/6 net.

FIT ONE ON YOUR OWN GUITAR.

"REVELATION" or "REVELATION" de Luxe bridges are supplied separately for fitting to any make of guitar. When ordering, guitarists should give the exact height of the bridge they now have. If the sound-board of the guitar is curved, the player should remove the bridge and use it for ruling a line from the underneath portion that will show the curvature that is required for his particular guitar.

EMILE GRIMSHAW & SON, 54/55 Piccadilly, London, W.1.



Tabor Divekey (right) shows his "REVELATION" G.5 Guitar to Bob Engel.

In a recent letter, Mr. Divekey says: —

"Before writing to you, I wanted to give my 'REVELATION' guitar all the tests possible. I have used it for recording, for broadcasting solos and with a band of eleven players. My regular job here at the Kursaal calls for work both in the open air and in the club at night. For all these different requirements I can honestly say that my 'REVELATION' is the best guitar I have ever used or heard. In all the countries I have visited I have tried every popular make of guitar, but the E.G 'REVELATION' definitely has them all beaten. It is the ideal guitar for a big orchestra or for broadcasting or solo use."

* * *

FRETTED-INSTRUMENT CONTESTS
At Leigh-on-Sea, March 13th.

Owing to the great success of the fretted-instrument competitions held during recent years, special contests for Banjo, Mandolin and Guitar playing will again be held on the closing day of the Leigh-on-Sea Musical Festival, Saturday, March 13th.

The Classes and Test Pieces are as follows: —

SPANISH GUITAR (finger style only): "Jour D'Automne" or "Echoes de Soir." (*A. Cottin.*)

PLECTRUM GUITAR: "Deep Harmony" or "Laughing Guitar." (*Emile Grimshaw.*)

HAWAIIAN STEEL GUITAR: "Carmena" or "The Cabaret Dancer." (*A. de Vekey.*)

MANDOLIN: Any solo by *R. Calace.*

BANJO or ZITHER BANJO (finger style): "Beat As You Go" (*Emile Grimshaw*) or "The Jovial Huntsman" (*Morley*).

PLECTRUM BANJO: "At Sunset" or "Fretwork." (*Emile Grimshaw.*)

GOLD MEDAL CLASS. BANJO or ZITHER BANJO SOLO (one of the following to be played): "Bolero" (*A. D. Cammeyer*); "You and a Canoe" (*Emile Grimshaw*); "Swanee Echoes" (*Alfred Kirby*) or "Desert Trail" (*J. Morley*).

There are also Classes for BANJO DUET, MANDOLIN and GUITAR DUET, and COMBINATIONS of THREE to FIVE FRETTED-INSTRUMENTS in which competitors may select their own pieces.

Revelation GUITARS

TWICE THE VOLUME · · HALF THE EFFORT

Pick a
"REVELATION"
to obtain
MAXIMUM RESULTS

"Revelation" Guitar
16 Guineas

"Revelation" de Luxe
24 Guineas

"Revelation" G.4
28 Guineas

"Revelation" G.5
36 Guineas

Cases included

THE ONLY GUITAR
WITH A RESONATOR BACK
(Pat. No 414200)
which emits amplified tone all round the body of the instrument in addition to that which passes through the sound hole.

THE ONLY GUITAR
FITTED WITH AN ADJUSTABLE BRIDGE
(Pat. No 452570)
which can be lowered or raised at will without metal screws which are injurious to tone. The adjustable notches ensure every note at every fret on every string being in perfect pitch

EMILE GRIMSHAW & SON, 54/55 Piccadilly, London, W.1.

Any of the afore-mentioned solos can be obtained from Emile Grimshaw & Son, 54-55, Piccadilly, London, W.1. A Syllabus of Competitions is obtainable from the Hon. Secretary, Mr. A. V. Mussett, 10, Glen Road, Woodfield Road, Leigh-on-Sea. Entries close on February 10th, 1937.

* * *

QUERIES ANSWERED.

Fretted-Instrument queries are requested and answered by return post if a stamped, addresssed envelope is enclosed. We give below a selection of the replies that have been sent to correspondents since "Pickings" was last issued, believing that they will be of interest to other players.

A.D.—We are glad you liked the article "Finger Tips" in our last issue. Three points that should be remembered about the left hand are, that the tips of the fingers should be placed as closely as possibly behind the frets; the tips of the fingers should press the strings firmly against the fingerboard and the strings should be held firmly, and not be released until the notes have been held their full value.

H.M.—As the sole object of the tremolo is to sustain a note for its full duration, the plectrum should move sufficiently quick to give the effect of continuous tone. Tremolo can be too slow or too rapid: the former gives an entirely different effect from that sought, and if a player tries to tremolo too quickly, the object is again defeated, because a string must be given some time in which to vibrate before the plectrum touches it again.

A.W.—The practising of scales is just as essential on a fretted-instrument as on a violin or piano. Scale practice will improve your knowledge of the fingerboard, improve both right and left hand technique and enable you to locate any note without your having to look at the fingerboard of the instrument.

S.S.—After much experimental work, all the best players and manufacturers agree that the best size of banjo vellum is that with eleven inches diameter. Smaller vellums have a tendency towards thinness of tone and larger vellums are "tubby" in sound.

* * * *

NEWS AND VIEWS.

The B., M. and G. Club idea is immensely popular throughout the country, and new clubs continue to be formed. The fortnightly or monthly meetings provide an excellent opportunity for enthusiasts to meet and play orchestrated numbers, discuss the latest banjo, guitar or mandolin topics, play or listen to solos, and improve their knowledge of the instruments. The greatest benefit of all is, perhaps, the increased incentive to practise.

Now that the plectrum-played guitar has definitely taken the place of the tenor-banjo in the dance orchestra, there must be hundreds of tenor-

The E.G. Foot Rest

This useful device elevates the knee of the player; prevents the instrument slipping from its correct position and relieves foot tension.

The E.G. Foot rest is adjustable to various heights and folds flat when not in use.

Price **5/-** net.

THE "SPIC" SPANNER

Price 1/6

Adjustable to fit any nut on the banjo, tenor-banjo or banjolin.

Price 1/6

Pull out the tape until the desired number is seen. The swinging box will indicate the correct tempo.

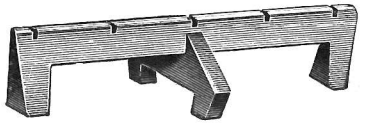
The E.G. GUITAR STAND

Holds the guitar securely. Nickel plated. Rubber protectors wherever the guitar touches the stand. No screws. Fixed in a moment. Light in weight and folds into small compass.

Price 13/6

NON-TIP-BRIDGE

FOR BANJO OR TENOR BANJO



Best for Tone and Reliability $\frac{1}{2}$ or $\frac{5}{8}$ in. in height

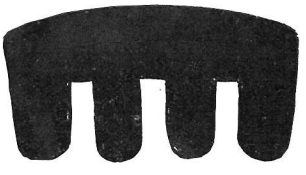
Price 1/-

E.G. MUTE for BANJO

Made from Horn

Enables the player to produce a rich mellow quality of tone.

Price 1/4.



EMILE GRMISHAW & SON, 54/55 Piccadilly, London, W.1.

banjos in this country for which the owners can no longer find a use. The standard banjo with four or five strings is still as popular as ever, and many who formerly played the tenor-banjo are wisely having this instrument converted to a standard banjo by the simple process of fitting a new neck. Emile Grimshaw and Son have converted dozens of instruments and will gladly give a quotation on request.

Players of fretted-instruments should keep in mind the following dates: —

SATURDAY EVENING, MARCH 6th.
Grand Concert by the Federation B., M. and G. Orchestra at the Memorial Hall, Farringdon Street, London, E.C.4.

WEDNESDAY EVENING, MARCH 10th.
Grand Concert by the Croydon B., M. and G. Club at the Public Hall, George Street, Croydon.

THURSDAY EVENING, MARCH 18th.
Grand Concert by the Lewisham B., M. and G. Club at the Lewisham Town Hall.

* * * *

GUITAR TONE.

There are many who have not yet realised either the excellence of the musical quality of tone or the astonishing volume of tone that is to be obtained from a properly played, good modern guitar. Indeed, many of those who actually play the guitar themselves have never heard the real thing.

Players are well advised to buy the best possible guitar at the price they can afford to pay, but this is by no means all. Buying a guitar is very different from buying, for example, a wireless set which reproduces more or less faithfully what it receives merely by turning one or two knobs; there is no special skill demanded of the operator. On the other hand, a guitar or banjo, no matter how good or expensive it may be, is comparatively useless in itself. It will respond only to the skill of the actual player.

During the past year or two there has developed a type of plectrum guitarist whose one ambition is to play rapid modern syncopated solos. He copies, sometimes rather cleverly, the style of guitarists who record hot arrangements, and he probably obtains a great deal of satisfaction in this way. Unfortunately, however, this particular type of player usually gives all his attention to speed, syncopation and rhythmic effects; he has no time or thought for quality of tone or volume. He is not greatly concerned even about playing his instrument in perfect tune.

May we suggest that modern guitarists should listen more carefully to their own playing and give as much attention to the right hand as they do to the left ?

Whatever guitar you play, always endeavour to produce more and more volume by holding the notes securely with the fingers of the left hand, and

INTRODUCING THE NEW EMILE GRIMSHAW

ZITHER-BANJO

Rich, Resonant, Irresistable Tone
Easier to play
Exquisite Appearance

Special Features

No angle Brackets or other metal fittings are attached to the outside rim.
Single Machines.
Strings easily fixed at both ends.
Adjustable Pressure-bar.

Delightful Musical Tone of Amazing Quality
TRY THIS NEW ZITHER-BANJO AND JUDGE FOR YOURSELF

Price
16 Guineas
and
25 Guineas
(as illustrated)
other Models at **5** and **10** Guineas
EMILE GRIMSHAW & SON, 54/55 Piccadilly, London, W.1.

vibrating the strings properly with the plectrum. When you are able to produce maximum volume, remember that a guitar fitted with a resonator back will double the volume still further—with half the effort.

Most important of all is to play in tune. Test the sixth string of your guitar at the twelfth fret, and you will probably find that it is sharp—which means that your guitar will never play in tune with the bridge as originally fitted. If you cannot afford a "REVELATION" guitar, why not fit a "REVELATION" de Luxe bridge on your present instrument ?

If your guitar bridge is fitted with a metal screw for the purpose of adjustment, you are not obtaining either maximum brilliance or volume. Above all, remember how much depends on yourself—even the rare old Strad will screech under the skill-less bow.

* * * *

FALLACY OF THE LARGE HAND.

There are many who imagine that it is impossible to play the modern guitar effectively unless the player has large hands. It does not necessarily follow that because a person has a large hand he also has a long reach. What is of far greater importance is that a player should have tapering, flexible fingers that are joined together loosely, and that he should be willing to devote a lot of practice to exercising and carefully training them.

Young chidren with very small hands have frequently become expert players of the modern guitar. Their fingers have been flexible and adaptable. It is, of course, possible to exercise the fingers without using the instrument. One very useful exercise is to place the palm of the left hand flat on a table with the fingers extended as far as possible from each other. Each of the fingers should then be lifted one after the other as high as possible from the table. It will usually be found that the third finger is the most difficult to raise.

* * * *

TESTIMONY.

Douglas, I.O.M.

"Many thanks for the prompt dispatch of the 'HARTFORD' Hawaiian Guitar. I was agreeably surprised with the resonant and powerful tone."

F. P. Fargher.

Mr. H. J. Trotman of Aylesbury writes: —

"The 'SILKAMIN' is the only banjo third string I have ever used that gives a fine tone and is also true and durable."

Mr. R. Beaumont, the well-known fretted-instrument teacher of Norwich, writes: —

"The E.G. 'GRAND' banjo arrived safely. It is a lovely instrument, and I am more than satisfied."

Emile Grimshaw & Son

Supply all fretted instrument music by any publisher.

All orders executed by return and Post Free if Cash accompanies order.

You can Save Time Postage and Worry

by sending all your orders to :-

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6 TUNEFUL, INTERESTING, INSTRUCTIVE, MODERN and PROGRESSIVE

PLECTRUM GUITAR SOLOS

Complete for 2/-

No. 1. Features Grace Notes below a Bass Melody.
No. 2. Introduces the Slide.
No. 3. Demonstrates Modern Rhythm.
No. 4. Is in Ballad Style.
No. 5. Explains Melodic Arpeggios.
No. 6. Useful Study in Chords.

The above are issued as

SIX MELODIOUS STUDIES FOR THE PLECTRUM GUITAR

Published by
EMILE GRIMSHAW & SON, 54-55 Piccadilly, London, W.1.

The E.G.

"SUPEREX" VELLUM

AHEAD OF THE BEST

11 inch stretched on wire 12/6
14 inch unstretched 10/-

TUITION

on all Fretted Instruments is given at:

54-55 PICCADILLY, LONDON, W.1.

SPECIAL BARGAINS

Selected from our large stock of
SECOND-HAND & SLIGHTLY SHOP-SOILED INSTRUMENTS.

Prices still further reduced in order to make room for new stock.

	£	s	d.
ARISTONE GUITAR in case	10	10	0
"KEECH" GUITAR. Fingerboard bound white ivorine body-rim bound with imitation tortoiseshell, in case ...	4	4	0
"BOOSEY & HAWKES" GUITAR, E.G. Junior £20 Model in case ...	8	8	0
"BELTONE" GUITAR DE LUXE. In case. Cello model with f sound holes	5	5	0
E. G. "REVELATION" GUITAR. 24 guinea de Luxe model in case	13	13	0
C E. "PARAGON" GUITAR in case. New condition ...	7	7	0
E. G. "REVELATION" GUITAR. 16 guinea model with £2 10s. case Late Model ...	11	11	0
"MILNER" GUITAR. Cello model in case, beautifully inlaid. Cost over £30 ...	8	8	0
"ABBOTT" GUITAR in case	4	10	0
CELLO MODEL GUITAR in case ...	4	4	0
GIBSON L4 GUITAR in case	10	10	0
HARTFORD GUITAR. Discontinued model in case	3	10	0
HARTFORD de Luxe GUITAR Discontinued model in case	5	10	0
Other full size PLECTRUM GUITARS from	1	1	0

	£	s.	d.
C.E. PARAGON TENOR-BANJO. Cost 25 Gns. in case Perfect condition	8	8	0
"PARAMOUNT" Gold plated TENOR-BANJO in case. "Aristocrat," cost £50	8	8	0
"VEGA" and other widely advertised TENOR-BANJOS at less than one third the cost.			
"WINDSOR" BANJO, 12 inch Vellum, in case ...	5	10	0
"ABBOTT" BANJO and Case	5	5	0
BANJO by Stewart. 10½ inch vellum, fitted with resonator, in leather case	6	6	0
CAMMEYER Grade 1 ZITHER-BANJO	3	3	0
MANDOLINS at various prices from 5 guineas to	1	1	0
"LACOTE" GUITAR Genuine with label ...	8	8	0
"PANORMO" GUITAR, Genuine with label. A bargain	8	8	0
"PRATTEN" GUITAR Label signed by Mdme Pratten 1880. Perfect ...	8	8	0
A LARGE SELECTION of FRENCH, SPANISH and other GUITARS at prices from £8 to	2	10	0
"HOWSON" UKULELE fitted with curved brass horn. Very loud tone	1	10	0
VINNACCIA MANDOLA in case	4	10	0

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HAWAIIAN GUITAR ACCESSORIES

	s.	d.
Metal Nut for elevating strings		6
,, ,, nickel plated	1	0
Nickel-plated Picks, set of three	1	6
White Celluloid Picks, set of three	2	0
Real Tortoiseshell Picks, set of three	4	0
Flat Steel, ...	2	0
Round Steel, ...	3	0

Banjo, Mandolin & Guitar Plectra

"EXCEL" Tortoiseshell	1/-	"REGENT" Celluloid	8d.
"E G." ,,	1/-	(non slip)	
"CONN" ,,	1/-	"REGENT" ,,	8d.
"ARTIST" ,,	8d.	(plain)	
		"DILLY" ,,	6d.

Offered in an Easy Competition

12 COMPLETE B., M. or G. SOLOS

to be selected by the winner from the E.G. catalogue.

In this issue of **'Pickings"** there appears a half-page advertisement of a new ZITHER-BANJO that has not yet been given a name.

The above prize is offered to the person who suggests the best name for this instrument.

Competitors may submit as many names as they please, but they much reach this office not later than March 15th 1937.

EMILE GRIMSHAW & SON, 54-55 PICCADILLY, LONDON, W.1.

PERFECT STRINGS

THAT PUT NEW LIFE INTO YOUR INSTRUMENT.

Every player should realise that it is the strings alone that produce the actual musical sounds on any stringed instrument. If a string is too thin or too thick, the quality of tone will be defective no matter how good the instrument may be.

EMILE GRIMSHAW & SON, 54/55, Piccadilly, London, W.1 specialise on strings for fretted instruments, and send them to any part of the world post free if cash is enclosed with order.

All the strings listed below are manufactured from the finest material and will produce the very best quality tone with perfect intonation. The gauge is correct and the strings are of :: :: extraordinary durability. :: ::

BANJO STRINGS

			Each	Per doz.
SILVATONE	Best quality Steel, 1st, 2nd or 5th	....	4d.	3/6
	Stouter gauge for plectrum playing	....	4d.	3/6
MELLOWTONE	A Perfectly True Silk String — 1st or 5th	....	4d.	4/-
	2nd	....	5d.	5/-
	3rd	....	7d.	7/-
RUBYGUT	A specially tested string of RED gut treated with a moisture-repelling preparation that increases its durability — 1st or 5th		6d	6/-
	2nd		8d.	8/-
	3rd		9d.	9/-
SILKAMIN	A perfectly true 3rd string made from pure silk, strengthened with a fine centre wire and wrapped with fine aluminium wire. Soft to the touch and non-metallic in tone		9d.	9/-
COPPER BURNISHED	4th Banjo String. Pure silk centre covered with fine-burnished wire	....	9d.	9/-

TENOR BANJO STRINGS

SILVATONE	Best quality Steel 1st or 2nd	....	4d.	3/6
	3rd wire and silk compound, covered with a special hard wire alloy	....	6d.	6/-
	4th ,, ,, ,, ,,	....	7d.	7/-

MANDOLIN or BANJOLIN STRINGS

SILVATONE	Best quality Steel — 1st or 2nd	....	4d	3/6
	3rd	....	6d.	6/-
	4th	....	7d.	7/-

PLECTRUM GUITAR STRINGS

SILVATONE	Best quality Steel	1st or 2nd	.... 4d.	3/6
		2nd	.... 6d.	6/-
	Best quality Steel covered with a special hard wire alloy	3rd	.... 7d.	7/-
		4th	.... 8d.	8/-
		5th	.... 9d.	9/-
		6th	.... 10d.	10/-

SPANISH GUITAR STRINGS

for finger-style playing

RUBYGUT	A specially tested string of Red Gut treated with a moisture-repelling preparation that increases its durability — 1st	....	9d.	9/-
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